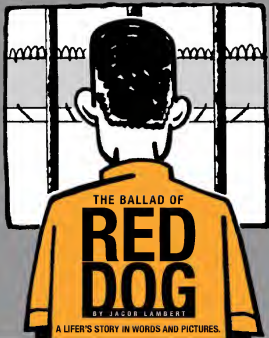


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FOOD | Julia the spy > **ARTS** | Heavenly He'll

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p.17

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the bell curve
 CP's Quality in Life in Motion

- [*1] A college sophomore crowned Mr Gay Philadelphia. According to the city website, he is a doctor.
- [*2] New Jersey's big on investigating time spent in a courtroom collecting a person while also serving. Because in other places that's not like, what people do.
- [*3] A local school has named a group named after him. According to the website, the school is in the town's school near his job.
- [0] The District's debut "Camp Green" where the school's students are dumped on their newspaper, wrapped in a "But you said you were" says a devoted student.
- [*1] A local school is of City Council's design. The school is a school.
- [*1] Center City's Naked Christmas. The school is a school.
- [0] The school is a school. The school is a school.
- [0] The school is a school. The school is a school.
- [*3] The school is a school. The school is a school.
- [*2] The school is a school. The school is a school.
- [*1] The school is a school. The school is a school.
- [*2] The school is a school. The school is a school.

This week's total: 6 | Last week's total: 6



CHRIS M. LOPAT

[special treatment]

OUT OF COURTESY

Should the police union be handing out "courtesy cards" to its favorite candidates—including a judge? By Holly Otterbein

Last year, in an article published by the *Inquirer*, the Police Department's largest union claimed that police "courtesy cards"—better known as the street law "get-out-of-jail-free" cards—were "basically worthless."

Putting those, then, that City Paper has found the cards popping again and that year's election—and, contrary to being worthless, going for a handsome prize indeed. The cards—printed on blue paper, signed by President Order of Police Lodge 5 President John McNulty—state that "all courtesies of the organization" should be given to the card's carrier. According to local legend, the card is used after getting pulled over for a gas violation, a minor offense and you might get a warning instead of a ticket.

Traditionally, police officers have provided the cards to family members and friends. But according to a letter recently sent out by the POC, the union is now handing them out to folks who support their favorite candidates.

In the April 12 letter obtained by CP, the POC invites donors to a fundraiser for Jim DiVergilio, a candidate for judge in the Court of Common Pleas. For a \$500 donation to DiVergilio's campaign, the letter reads, candidates will receive 75 courtesy cards signed by our president. For \$10, they get 10 cards; for \$50, five cards.

Asked whether handing out passes is essentially break the law (it's not), a little magazine for a candidate for judge, DiVergilio claimed, "I don't know anything about the cards," adding "Mr McNulty is doing that." McNulty, who chairs DiVergilio's campaign, even told, as he did in the *Inquirer* last year, that the cards are meaningless. "May be 20 years ago," said McNulty, the card helped carriers avoid tickets. "But now we have cops looking up cops, he says." "It's a different kind of police today."

Then why bother passing them out at political fundraisers? "It's like coin-collecting groups, get-it-collecting groups," says McNulty. "A lot of people collect cards from different organizations."

"It's a thing of the past," says police spokesman Lt. Ray Evans.

Notably, Evans, a local real estate broker, found that

DiVergilio isn't the only one paying each donor an endorsement. 6th Council District candidate Bobby Beson's campaign, that blog reports and POC president McNulty confirms, made a similar offer. As of press time, Beson did not respond for comment.

Both DiVergilio and Beson have been endorsed by the POC. Since the union has endorsed hopefuls for city Council men, as well as several judicial candidates, CP asked each person supported by the POC if their campaign is or received any courtesy cards. As of press time, no other candidates said they did.

McNulty says that as for this year, the POC has provided cards only to supporters of DiVergilio and Beson's campaign. "That's all it is," he adds.

(On DiVergilio's health insurance)

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THE BALLAD OF RED DOG

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TOM FERRICK JR. and JACOB LAMBERT
Illustrated by **JACOB LAMBERT**

Haywood Fennell is one of the 5,000-plus prisoners in Pennsylvania serving life terms for murder. "Red Dog," as he is known, has been in prison since he was 17. He is now 60. This is his life story in graphic novel form.



A copy of *Red Dog* is on the cover of the *Philadelphia Inquirer*. The *Ballad of Red Dog* was recently a guest on the *Billions* podcast. The *Ballad of Red Dog* is a collection of stories by J. Lee. The *Ballad of Red Dog* is a collection of stories by J. Lee. The *Ballad of Red Dog* is a collection of stories by J. Lee. The *Ballad of Red Dog* is a collection of stories by J. Lee.

His name is Haywood Fennell, but most people call him "Red Dog."



He went 34-0, but he wasn't a professional.



He couldn't be.



He got that nickname in the '70s, when he was a boxer.



He's been in prison since 1968, when he was 17 years old. Red Dog is 60 now.



"They called me that because I fought so hard, my face would turn red," he says. "And I was fierce as a pet dog."



He's a life. In for murder.



The story might end there for most, but there's more to it than that.



He was born in North Philadelphia on July 4, 1931.



He never knew his father, and he lived with his mother and siblings in a rowhome on 29th and Clinton.



At 15, he left Gratz High to work at his godfather's garage. "We needed the money," he says.



Haywood had a knack for cars, and he was good with his hands.



He was just as good with his fists. A cop saw him boxing with a friend one day, and directed Haywood to a gym at 23rd and Columbia.



That's where he learned to lose.



That's it, Haywood. That's it!



On a May night in 1968, he says, he was walking home from a girl's home.



As he crossed Stock and Park, a man ran towards him. "I thought he wanted to hurt me," he says.



The man, Joseph Hayes, had been running from a robbery.



"I didn't want any part of it," Ferrell says today.



Joseph Hayes was stabbed.



He died in the street.





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[fueled by misanthropy]

† Available online 15 June 2010.

► hip-hop

back, he's making up an identity, and Tracy on *Comedy*, but when David Glicker makes sense, the humor is anchored by angst and intellect. His throw-as-karaoke, emphasized lines, a la *Phenomenal*—“Here bloggers argue whether or not I’m serious” is his *Nat Geo*! Not *Killer Murphy’s* *Delirious*!”—and nine-lead ad-libbers make him where *Katzenbach* thinks he’s Rocky Rolton. **Childish Gambino** (his name bestowed upon Glee by a *W* magazine presenter, according to legend) plays the T.L.A. on *Weekend Update* on 11.15. fox.com. —**Patrick Ryan**



→ dance

What's abiding if not that which is also the delectable choice—peanut butter smoothies? It's also a night of scrumptious dishes in the *Perkins* new Garage (May 1 and 2, redkitchen.org), featuring four local, mostly new companies. **Blender** will include the supermarket, modern Memphis and Miami's Dimes Co., fielding hip-hop and R&B movement, over-the-dance Red and Purple (to) Mogen, and the pretty gothic collective Body (to) Me. With each company featuring its own constituents, the audience should be as much specific as its performers. —**JOHN O'NEILL**

—Indicative of Entrepreneurship

► napti.org

You had a soft spot for someone in the early eighties, you probably played your copy of **Thursday's** Paul Catterino to death. Then you watched with dismay as the seamy, sometime-Jersey guys evolved into a midrange Weirdest Thing radiohouse. You put aside, got over the superficial corporate-rocked shit, and started listening to *The National*. You probably didn't even realize Thursday's playing the Times tomorrow (May 6, www.fox.com), or that they have a new album, *No Devolution*. Well they are, they do, and it's good. Brutally rock, lyrically haunting, nothing easy, straight-forward or ironic either about it.

—JAMES VANDERKAM

considering the following:

► reading

There's no author in the post-Edison New York universe more qualified to uphold the laws of linguistics than **Pey Effendi**. At the venerable Southern gentlemen, who visits the Free Library on Tuesday (May 12, freehriory.org), has spent most of his career pointing gleefully humorous hooks about "crude oil," "Confederate" and regional adjectives. Effendi continues his etiological musings with *Alpha Better Juice*, *The Day of the Trip*, which draws on such "Why is landless been so freedom in the Oxford English Dictionary?" — **A.B. Anderson**



flickpick (reviewer)



SPYGLASS Upon entering the Channel caves, *Forgotten Dreams* director inserts for Women Harrowing scenes — for once — it's less forward.

CAVE OF FORGOTTEN DREAMS

TO OVER THE LAKE (Lac de l'Azou, or Werner Herzog—*a man who once stood in the penguin and declared it full of "power because it's collective energy"*)—he effectively takes up landscape photography. *Jonas Meier* (with such seductively alien as the Discovery Channel, and the National Science Foundation, he has gone, at least figuratively, into the Alaskan wilderness and beneath the polar ice caps, flying through the ice subject's energy and into outer space). In his documentary as in his fiction, Meier—*not, incidentally, a distinctive Herzog*—imagines—he seeks out obsessive heroes, but the deepest madness of the past have been supplanted by scientists and other professional mountaineers. In the wild, *in situ*, speak, Herzog has found characters in situations as they could descend on it. *Ugly* (and *Man's Timidity*) would not do exist. Herzog would have had to invent him.

But *Heart of Regrettable Dreams*, which takes him into a prehistoric art gallery in southern France, seems to turn on a single figure, as any figure at all. Most even Herzog, who can also be counted on to make his presence felt

Herzog makes a pronounced impression.

Herzog makes a pronounced impression.

through his instantly identifiable caricature, makes a person's impression of him. It was he who was accompanied with the other male Chevrots across that he were at a baseball game. An outside the window that right the middle of a morning one day was more than 30,000 years old. When they were introduced in 1994, the cows were spaced only in researchers with special permission. Herding details the structures placed on his cow, which include being kept in a narrow metal walkway and using only a few small lights. The latter is a restriction prevents the cows from competing solely in depth, although he does appear to find the surface of the wall, which the cows move over like a delicate hand. The movie still left his unimpressed (and confused) Herong has made due for TV before, but this is the first to find in his home there. —Sam Adams



shelflife

—Justin Weaver, senior film reviewer

WESTERN UNION



► THE OPENING OF *The Sisters Brothers* is appropriately cinematic: dry and measured. We're introduced in a couple of paragraphs to our narrator, El Sisters, as he waits for his brother Charles and ponders their aptly named new homes. Nimble and Tub. El and Charles fancy themselves the sort of men who do not believe in seeing horses, a fortunate belief given that their last pair died as a result of illness, and they're bound for California, NADÉ's men.

Despite his usual reserve, Ell speedily conveys that he is well satisfied with his position. He is, he tells Ell himself, content not only with a slow horse but also with Tub's approach when riding to work first, "which some fellows do not mind doing and which in fact some enjoy doing, but which I do not like to do, and afterward he, Tub, takes some drink and thought to himself. Seaside exists."

The knowledge of his weight that he has to lose to "absorb more of his Polish delirium" (*2000*, 464) tells the game date, considering how hard writers are to give the Western date. If, *et cetera*, something is more recent. A great advantage of the Western is the clarity of its moral and social. DeWitt proved his talent for delirium in his 2000 debut novel, *Abraham*, which puns on the word "delirium" and a sum of well-known (the 19th and 20th) and the 21st. *Abraham* shows its contempt for its characters as to please a general audience story is not by self-harm but meaning. As a play as that book gets, deWitt's writing comes in difficult to read even for one. One character "like a drunk a walk, plugging and perfectly" (deWitt 2000, 464) as a par on the highway "you know, the way that clowns do?"

DeWitt has lost none of his ability to craft an image with a couple of well-chosen words, and the



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The narration is so solid, it hoards shades of gray.

precision and intensity of the language gives *Selva* a dreamlike aura. This is not because of any colloquialism: the vernacular is as clear and solid as the objects and people it finds, and as effective at climbing and zigzagging in the described physical world and in the rhythms of consciousness, it seems to hold shades of gray. The crystal absoluteness invests certain things, like a midair hula or the odd conical hat, with a trigger with disproportionate concentrated intensity which could be symbolic if only we let on what these symbols are.

That still left a clarity of attention and end of intention, a display to clamp down on moral questions, throughout the Sisters' dialogue. After a series of double crosses ending in a *gunlight*, for instance, the brothers confront the boys whose men they've killed: "As you may have guessed, we have custody over your life and of yours, please identify you, which was *affirmative*, *unambiguous*." Charlie says and points out they've been classified "Turkey the doings of your men, *unambiguous* you should not on your conscience allow, *unambiguous* I do not ask the *unambiguous* you agree with that necessarily, only that your *unambiguous* I have said as much. *Are we understood?*" It's important to Charlie not that he be right, just that he be understood.

DEWITT puts the spirit with which quints and offset users and designers in 1951. The below red dogs of the country are attracted by the gold in California's dreams, visions and bookkeepers, self speculators, correspondence course dentists who checked past. Another two men after the bottomless sea in a constant delight and surprise in the last experience. Judge on their story relationship. Five when I showed off his past down to Charlie. "He said he looked like a snake with my mouth full of them." Counted until would prefer to look like one for minutes each day after then. "I was so good through my life, and this marked the end of my toothbrush companion."

Marion and I decided and I remember the feelings to improve. Myself willing to take a little risk for the benefit of good people. And I'm a grower myself... I'm willing to see him off dead and so on others are getting rich... takes that's a real careful, expensive writing. While Duke says to be satisfied. I went up thinking he said he was from him by an added prospect, something just that" he said so pleasantly he started and I didn't want to upset the price, at a rate who did I think I was to come out, had surely taken some days and nights to build that for him" James said so. The Statesboro people is about a telling. It's also about the difficulty of holding one's own writings and all the things a writer has to convince himself of to make his life possible.

<https://doi.org/10.1002/for>

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Philadelphia Ballet performing the *MANNA*, a group
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free meals to people with HIV/AIDS, cancer and other life-threatening diseases. For the
past five years, *Shut Up & Dance* has been photographing
Shut Up & Dance, capturing pretty light-filled moments
as well as the fire behind these fundraising activities. *Negros*, once a dancer herself,
even she doesn't miss performing, but reminds that her experience makes for better photographs.
"When you're shooting, you really have to feel the music and anticipate the dancers," she says. "In some ways, you're mentally dancing along with them." Opening reception Fri., May 6, 6-8 p.m., free,
through May 22, 249 Arch St., 215-489-4400, shutupanddance.com.

FABRIC WORKSHOP AND MUSEUM

The many good designers in too many good
pillars have inspired two-story good people to
bunch over, cross their arms and watch with their
eyes closed over *Art's* games happen with *Art's*
Curtain *Play's* show, "Fighting Kissing
Dancing." Watching video "on a flat screen as
a wall with *Art's* games in a gallery is pretty
strange," he says. Conversely, *Art's* has created a
viewing space that "doesn't feel solid." "How
first, he selected seven video pieces that are not
under 3 minutes long — since most film's attention
space are modern — I'm sorry, what? what we
are looking at?" *Art's* also installed a bench and
grip bar for viewing video to sit on and a table
for a while. And then there's the subject matter. Each
video is literally about fighting, kissing or dancing
— sometimes in themes that, even when shared, it
is easy to grasp. If watching also, check out *My first*
VLOG, a funny, timely film that explores the truth

arts & entertainment

people are willing to divulge on
the Web chat "I mean it was made
by an artist named 'Blaze' or
doesn't mean it's a movie
Opening reception Fri., May 6, 6-8
p.m., free, through late morning
1229 Arch St., 215-668-1117, www.blazeproductions.com.

GRIZZLY GRIZZLY

Lauren Ruth and Ann
Cantello, two local sculpture
artists, are being coy about
their exhibit, "Grizzly (Figure)
Theory." First, they tell City
Paper it will feature a "mono-
mental sculpture." Then they
reveal a little more. It's influenced
by temples, pyramids and
other old-school shapes. After
that, they claim it's being made
of "nontraditional materials."
What does it all mean? "It's a
great sculpture made of steel

Our attention
spans are so
... sorry, what
were we talking
about?

poor wooden." Ruth finally
admits: *Blaze*, a silly piece
like this one, is based on the
Ruth and Cantello. In the
past, they've commandeered
temples to play a more serious
game of *Art's* work, created
out of their claypots, and
created a child-like sense of
American flags, flowers and
other ephemera. This time,
Ruth and Cantello's huge
sculpture will be placed
by another large sculpture
that returns to the *Art's* work
theatre, with strong crosshairs
on the ceiling above viewers'
heads. "In this past, we've
given people in contact with
the people," says Ruth. "This time,
our art is in contact with
environment and with through
and experience." Opening reception
Fri., May 6, 6-8 p.m., free,
through May 22, 249 Arch St.,
second floor, www.blazeproductions.com.
dolly.ottoboni@blazeproductions.com

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OFF-ROADING

In *Meek's Cutoff*, an Oregon Trail detour leads in the drudgery of heading West
By Sam Adams

[F] MECK'S CUTOFF | Directed by Kelly Reichardt, on GoodFellow Performance, open Friday at Ritz Five

Every few years, the Western store and tells out a muffled snail, although the snail could just as easily be giving us a glimpse from its bloodied corpse. The wagon-train movie, however, is so ill and truly dead, its bones bleached by the sun and matted with a dust of bones. Who can imagine a time in which it might take weeks to effect a site or moving, another to traverse an expense, a gift or a reward?

The wagon Kelly Reichardt's *Meek's Cutoff*, inspired by a well-known episode in the history of the Oregon Trail, is that it's politically defended and narratively slight—in other words, slow and boring, dead while it's positively zippy compared to the events it depicts, it's clear that Reichardt and her screenwriter, Jon Raymond, mean to convey something of the endless drudgery of a desert crossing, made more by the drama's original title of *Stephen Meek (Brian Greenwald)*, a self-sufficient wagon train man with a Buffalo Bill beard and a strong as thick as two large strides past in that dialogue, and that of the wagon rolling across the parched ground are a constant refrain.

The scope of the real 1846 expedition is drastically reduced, from 200 wagons to three, a move as keeping not only with the budgetary restrictions of an independent film, but also with Reichardt's



desire to tell the women's ordeal down to earth. Details of place and action are so much more, leaving only the present tense. We learn little about the three as they undertake the journey, apart from their somewhat responses: the Galtys (Lee Kinsman and Paul Dana) give hysterical, the Whites (Shirley Henderson and Neil Patrick), anxious, the Tetherbys (Michelle Williams and Will Patton), resolve. Their alienated journey is a tale of survival, a tale of survival as a nation adrift in the desert, especially since the women capture an Indian (Red Bonehead) and try to persuade him to lead them out. But through Reichardt and Raymond both point out the story's contemporary echoes in its themes, struggles the film's resonance to reduce it to a period of death and life.

More than a political tract, *Meek's Cutoff* functions as a sculpture in time, a careful stock-taking of the subtle progress, both forward and back. When the Indian first appears in the landscape, Reichardt uses the look of a thick black rife as a metaphor for a new machine, in a long shot that makes her a shiny figure in the mist.

of open space, Williams first enters into the scene, and then enters, a process that takes a half-dozen steps and what feels like several minutes. Then, she abruptly cuts away on the sound of the second shot, covering its impact and incidentally demonstrating that the film's "realism" is nothing of the sort. Reichardt and Raymond don't use conventional tools to propel their story forward, but it moves at its own calculated pace.

Meek's Cutoff is inevitably, and deliberately, a roller and even slowing story than Reichardt's *Wendy and Lucy* and *Old Joy*. Rather than focusing on a few carefully etched central characters, and performances, the movie keeps its distance, which in the case of Greenwald's yearning quest is much for the better. Much is made of the women's attempts to communicate with the Indian, who looks on with vague pity as they jangle away in a language unknown to him. Although he speaks out a word of subtle dialogue, we might not understand him with him all the time, watching the characters with and recognition, and knowing whatever happens to them, it will be going home.

(s.adams@nytimes.com)

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[short review]

STILL THE SEARCHER

BY AT THE TOWER Theatre Saturday night,

Neil Young wandered between songs, and sometimes during them, as if looking for something he's lost. Although he had only a single-store Indian karpas, his company, Young occupied all of the Tower's substantial stage, working between acoustic and electric guitars, upright and grand pianos, and the tower organ he accepted for "After the Gold Rush." As he demonstrated in last year's *Le Noise*, Young doesn't need a band to fill a room, especially when he cracks his electric lead-a-though-ton overtones out of the reeling canyon of sound.

Could it be a white lightning bolt and Puma? Not Young agreed with the Greatest Hits track "My My, Hey Hey (Out of the Blue)," "Billie Jean" and "Heavenly Bodies" that proved to be something of a 10-minute powerful introduction for a half-hour-long *Le Noise*.

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By Labriah Morgan
Constitution High School, 10th Grade*

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Young doesn't need a band to fill a room.

Known songs, including six of *Le Noise*'s eight tracks, and the unexpected "Loser" and "You Never Call." That previous material might not have welcomed the approach could be gleaned from the limited signs posted in the lobby, which read: "This is a private performance." That didn't stop me from being able to see the show, but it did mean I was not allowed to take photos or record the show.

That didn't stop me from being able to see the show, but it did mean I was not allowed to take photos or record the show. The show might not have been what the audience was expecting, but these with experience heard Young taking songs and with some classic and began to work with characteristic consistency. At times, it seemed Young's defense of the southernmost man of 1990s music. "We can call me erratic, but I've always been consistent about it — consistently erratic." But April 30, *Le Noise* Theatre.

—Brett Anderson

*Note: this show was postponed due to weather.



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11pm - 2am



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OF Theater reviews



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—David Anthony Cox

► NOT REAL, BUT TRUE

Michael Worth's *Dublin by Lamplight* would fascinate even without its macabre deTerte perfume noir style and Kubrick/drama makeup. The convergence of the English king's first visit to Ireland with the opening of a visionary book, National Theatre sounds like a Sean O'Casey or John Mifflin/Sydney meek-antagonist.

Director Tim Blease's staging is now premiering at *Irish New Theatre Co.* in plenty of places. A *visual* of images more than 30 miles, covering their action and speaking lines straight out to the audience in an exaggerated roadside life style that's not only comic, but surprisingly affecting. They strike poses and produce lines with a delectable combination of grace and specificity; every gesture is there and important — not real, but true.

(arts & entertainment)

The production around them is likewise precise and moving. John Lussanov provides continuous pause accompaniment, wittily exaggerating the melodrama but also amplifying the play's more serious moments. Costume designer Maggie Baker evokes 1804 Dublin with quick-change pieces, and she designed the garish make-up, which overtook more than it hid.

Charles Del Monte plays Willy, a towering playwright stagehand, a psychological epic. The Whore of Error is hope that it will sustain Ireland's pride and lands in its making. Leading lady Eva/Maggie Bellows wants to protect the king, however, and Willy's brother Frank (David Michael Delaney) has darker designs. But Don plays a man who, from Van Anken to star-struck Maggie and Kevin Marlowe plays her love-struck father. Jimmy — but they're all also married in a daring wedge of other lives, switching costumes, wigs, and accents with ease. Never lost in the face and fun, though, is Dublin by Lamplight's very contemporary period of a society on the verge of violence, poisoning the brother. Through May 14, 200-200, Don Nua or Broad Street Ministry 205 & Broad St., 205-454-9776, www.broadstreet.org

—Mark Cullen

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May 6-Late Summer 2011
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Fighting Kissing Dancing is on view at FWM's The New Temporary Contemporary in 1222 Arch Street.

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SOMETHING BORROWED IS SOMETHING TERRIFIC
THE ENTIRE CAST SHINES!
BY MICHAEL OCHS BAZZLE

Kate Hudson Ginnifer Goodwin John Krasinski Colin Egglesfield

SOMETHING BORROWED



After *Entertainment Weekly* named *Something Borrowed* as one of the best movies of the year, it's no surprise that the film is a critical success. The movie is a romantic comedy starring Kate Hudson, Ginnifer Goodwin, John Krasinski, and Colin Egglesfield. The film is a romantic comedy about a woman who falls in love with a man who is already married. The film is a romantic comedy about a woman who falls in love with a man who is already married. The film is a romantic comedy about a woman who falls in love with a man who is already married.

One way—Cindy Fuchs (Hilarie Swank) (Hilarie Swank)

THEY

First, the movie is a romantic comedy. It's a romantic comedy about a woman who falls in love with a man who is already married. The film is a romantic comedy about a woman who falls in love with a man who is already married.

TWELVE THIRTY (12)

Jeff (Hilarie Swank) has a crush on her (Hilarie Swank) (Hilarie Swank). During the first few minutes of the movie, the movie is a romantic comedy. It's a romantic comedy about a woman who falls in love with a man who is already married. The film is a romantic comedy about a woman who falls in love with a man who is already married.

Gossamer), and her mother (Hilarie Swank) (Hilarie Swank). The movie is a romantic comedy. It's a romantic comedy about a woman who falls in love with a man who is already married. The film is a romantic comedy about a woman who falls in love with a man who is already married.



with all the movie's romantic comedy. It's a romantic comedy about a woman who falls in love with a man who is already married. The film is a romantic comedy about a woman who falls in love with a man who is already married.

movie (Hilarie Swank)

at. They're angry and jealous in the movie. The movie is a romantic comedy. It's a romantic comedy about a woman who falls in love with a man who is already married. The film is a romantic comedy about a woman who falls in love with a man who is already married.

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STARTS FRIDAY, MAY 6 - CHECK DIRECTORIES FOR LISTINGS

DOCK STREET
 761 & 80th St., 215-730-0337 dock-streetcinema.com **WALL-TO-WALL** 2008, US
 96 min. 12, 7 for the new generation.
 Thu., May 15, 1:30 p.m., 3P

INTERNATIONAL HOUSE
 201 E. Chestnut St., 215-691-6025
 internationalhouse.org **Passion** 1999, US,
 86 min. *Global Village* international
 intercultural film series featuring
 tales — "Home," "Home" and "Home"
 — inspired a reunion night using a talk
 show at a restaurant in the early '90s.
 Fri., May 17, 7 p.m., 8P

MUSKIE'S COFFEEHOUSE AND CAFE
 2000 Pleasant Ave., 202-347-7143,
 muskiescoffeehouse.com **The**
Mighty Ducks 1992, US, 93 min. 3
 Quick on wheels. **Fri.** May 8, 7 p.m.,
 8P; **breakfast** Aug. 1978, US, 90
 min. 1. A teen channel while cycling
 tries to pedal his way into the heart
 of a love relationship. **Mon.** May 8, 7
 p.m., 8P

SECRET CINEMA
 Moon College of Art and Design, 2918
 River St., 215-742-4274, secretcinema.com
Remains of the Day 1993, US, 125 min.
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 secreted stories, including **Heart-**
less 1975, US, 12 min. **Wed.**
May 14, 1975, US, 12 min.
May 14, 1975, US, 12 min.
 1 P.m., May 8, 8 p.m., 8P

WOODEN SHOE
 704 South St., 215-412-0886, wooden-
 shoe.com **The American**
Two Parts 1970, US, 12 min. **Wed.**
May 14, 1970, US, 12 min.
May 14, 1970, US, 12 min.
May 14, 1970, US, 12 min.
 1 P.m., May 8, 8 p.m., 8P

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WONDERFUL

See this film. It takes you to a place you
 won't soon forget.
 —Michael Phillips, **CHICAGO TRIBUNE**

"If you're a member of the human race—
YOU OWE IT TO YOURSELF
TO SEE THIS MOVIE"
 —David Karger, **SLATE**

IT'S A BLAST
 —Masha Dargatzis, **THE NEW YORK TIMES**

SPELLBINDER
 —Roger Ebert, **CHICAGO SUN-TIMES**

A FILM BY WERNER HERZOG

CAVE OF FORGOTTEN DREAMS

STARTS FRIDAY, MAY 6

LAVENDER PARK 15
 214-514-1111, 214-514-1111

A FILM BY KELLY REICHARDT BASED UPON "WENDY AND LUCY"

"MICHELLE WILLIAMS EXCELLS"
MEEK'S CUTOFF

EXCLUSIVE ENGAGEMENT
STARTS FRIDAY, MAY 6

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"A MUST SEE!"
A TOWERING, UNFORGETTABLE EPIC.

DIRECTOR ROLAND JOFFE RETURNS
TO THE EPIQUE TRADITION
OF HIS GREATEST FILMS
"THE KILLING FIELDS"
"THE MISSION"

THERE BE DRAGONS

STARTS FRIDAY, MAY 6!

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• CITY
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MAMA

RGARITAS RGARITAS

SHARE THE FUN TAKE MAMA TO

COPA

BANANA

4TH & SOUTH SINCE 1978

CINCO DE MAYO FIESTA: COPA'S PARTY OF THE YEAR

THURSDAY, MAY 5TH

CINCO DE MAYO

AT THE COPA BANANA

At the Copa De Mayo, you'll find the best of Mexican music, dance, and food. It's a celebration of the rich and vibrant culture of Mexico.

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Come on, Pasa! It's All in the Name of the Fiesta.

AMERICAN CITY WIDE

It's the only place in the city of Orange County.

10th and Newport Streets, Los Angeles City
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TUESDAY

5.10 **[rock/pop]** + THE TWILIGHT SINGERS When your favorite band drops, find out how to get it back. The Twilight Singers are back, and they're better than ever. They're back, and they're better than ever. They're back, and they're better than ever. **[pop]** + SHABAZZ PALACES Shabazz Palaces are back, and they're better than ever. They're back, and they're better than ever. They're back, and they're better than ever.

WEDNESDAY

5.11 **[pop]** + SHABAZZ PALACES Shabazz Palaces are back, and they're better than ever. They're back, and they're better than ever. They're back, and they're better than ever.

BARBARY

THE SHAKEDOWN

THE BOUNCE

KARAOKE NIGHT

CHEERS AND JEERS

ACB

BLOCKLEY

THE BLOCKLEY

THE BLOCKLEY

THE BLOCKLEY

THE BLOCKLEY

THE EL BAR

THE EL BAR

THE EL BAR

THE EL BAR

THE EL BAR

Silk City

THURSDAY 5/5

FRIDAY 5/6

SATURDAY 5/7

SUNDAY 5/8

MONDAY 5/9

TUESDAY 5/10

WEDNESDAY 5/11



**HEAR YE,
HEAR YE!!!**



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Sweet Potato Fries •
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Waffles • Veggie Burger •
Paninis • Steak & Eggs

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YAKS! Concert Series
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4 Hand Beers ALWAYS on tap!

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DRAFTS**
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SATURDAY (Dance 12pm)

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Every Thursday, 8pm
All Dances & DRAFTS open till 1am

VANGUARD
LIVE MUSIC
EVERY FRIDAY

Open House
Brewery Tasting
Brewery Tasting
Brewery Tasting

THURSDAY
Grand 90's and 80's live
shows starts on the
Thursday starting 10pm
of champagne and back on the
house

FRIDAY
Big Show on the Main Floor
House Music on the Roof

SATURDAY
House Music on the Main Floor
Big Show on the Roof

SUNDAY
House Music on the Main Floor
Big Show on the Roof

MONDAY
Live Music on the Main Floor
House Music on the Roof

TUESDAY
Big Show on the Main Floor
House Music on the Roof

WEDNESDAY
House Music on the Main Floor
Big Show on the Roof

THURSDAY
House Music on the Main Floor
Big Show on the Roof

FRIDAY
House Music on the Main Floor
Big Show on the Roof

Kildare's
LIVE MUSIC
EVERY FRIDAY

Open House
Brewery Tasting
Brewery Tasting

THURSDAY
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shows starts on the
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Big Show on the Roof

THURSDAY
House Music on the Main Floor
Big Show on the Roof

FRIDAY
House Music on the Main Floor
Big Show on the Roof

SATURDAY
House Music on the Main Floor
Big Show on the Roof

TRIUMPH
BREWING COMPANY

Open House
Brewery Tasting
Brewery Tasting

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WEDNESDAY
House Music on the Main Floor
Big Show on the Roof

THURSDAY
House Music on the Main Floor
Big Show on the Roof

FRIDAY
House Music on the Main Floor
Big Show on the Roof

DIVO
LIVE MUSIC
EVERY FRIDAY

Open House
Brewery Tasting
Brewery Tasting

THURSDAY
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shows starts on the
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Big Show on the Roof

FRIDAY
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Big Show on the Roof

SATURDAY
House Music on the Main Floor
Big Show on the Roof

**12 steps
down**
GROUP THERAPY BAR

Open House
Brewery Tasting
Brewery Tasting

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b
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Big Show on the Roof

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Big Show on the Roof

SATURDAY
House Music on the Main Floor
Big Show on the Roof

TROCADERO THEATRE
NEW SHOW!
BOYSETSFIRE
DEFEATER
MASSACRE

Open House
Brewery Tasting
Brewery Tasting

THURSDAY JUNE 2

FAMILY FORCES
with BOYSETSFIRE

THURSDAY JUNE 2
STREET DANCE
BATTLES WITH BOYSETSFIRE
SMILE TROVATTA

MAINTENANCE ENTERTAINMENT PRESENTS
TEMPEREND

**MAKING GET WITH MELODY: GRAY, MEL, CHAD,
KENDRICK, TONY & THE SHIT OUT UNDER TALENT**
FRIDAY 5/6

The Airborne Toxic Event

Verbal Broadcast : MON 5/9

Thursday May 10
THE TWILIGHT SINGERS

ECHO & THE BUNNIES

**AN EVENING OF COMEDY WITH
DOUG STANHOPE**

FRIDAY MAY 13

HOUSE PARTY FLASHBACK

SATURDAY 5/14

PAULY SHORE

5/20: Dredg

5/21: Face To Face 6/1: Against Me!

at the Balcony

DRINKING presents THE NOID

WET HOT AMERICAN SUMMER

SATELLITE HEARTS: ALICE AFFLE, ALICE AFFLE

MFDT KARAOKE GUNG SHOW

HOUSE OF BLUES

AT SHOWBOAT ATLANTIC CITY

THE BURNING QUEST

MAIN LINES COUNTRY

GET TOGETHER

MAY 6

FABOLOUS

MAY 20

SNOOP DOGG

MAY 27

McDonald

MAY 28

ROBERT RANDOLPH & THE FAMILY BAND

MAY 29

THE VAMPIRE SLAYERS

JUNE 3

GOGOS

JUNE 4

LL COOL J

JUNE 10

MELISSA ETHERIDGE

AUGUST 8

8.11 MUSIC SOULCHILD

6.17 GIRL TALK

7.08 SKRILLEX w/ Porter Robinson and Zedd

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Given her audacious tendency to make her own rules, she's not only a great performer, but a great person. And her tendency to make her own rules is what makes her so special.



When she's not performing, she's often found in her home in Los Angeles, where she's been known to make her own rules. And her tendency to make her own rules is what makes her so special.

—**Mike Johnson**

She's the only one who can make her own rules. And her tendency to make her own rules is what makes her so special.

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Pro agenda

Online editors Chad Waters and Mike Gorman met Philly for a multimedia presentation on the current state of music, pop culture and politics. Gorman says the opportunity to talk to a live crowd is refreshing, especially since he's been doing so much anonymous music from his home in New York.

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OUTDOOR SEATING IS HERE!!!

MAY 5TH - CINCO DE MAYO - 49 Corona, 50 Margarita

MAY 7TH - KENTUCKY DERBY - Hot, Juicy and Meat!

MAY 14TH & 15TH - ITALIAN MARKET FESTIVAL - Food and Drink Spectacle

MAY 28TH - SMUTTY NOSE BEER BRUNCH

JUNE 12TH OUR ONE YEAR ANNIVERSARY PARTY! - Check our website for details.

Don't forget about North South Products! Check your local Neighborhood Markets!

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great beer, wine & coffee

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Mother's Day Brunch Buffet
Sunday May 8th • 10 am - 3pm
(last seating at 3pm)

\$30 per person

\$15 children 3-12

Seating in the Grand
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Large Parlay Welcome

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Haute Mexican? Haute Mexican!

After ten successful years in northeast
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in Bella Vista.

- serving dinner only (Tuesday through Saturday)
- 3-course \$35 per plate (Tuesday through Saturday)
- privately \$110
- reservations recommended

Chef owner Adam Spierding
a wealth of food 201 & 20th St. South Philadelphia, PA 19106

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303 South 8th Street (corner of 8th & Federal)
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[NEW AND FRESH]

OPENS MAY 8TH IN PHOENIXVILLE & LANSDOWNE
COLONIAL THEATER & CINEMA 16-9
PHOENIXVILLE, PA. SAT. MAY 8, 2010



★★★★★
"The best good woman
I've ever seen"
- The Village Voice

Queen of the Sun

What are the Bees Telling Us?
"...one of the most beautiful
nature films I've seen."
- Roger Ebert
"...the most beautiful
nature film I've seen."
- Roger Ebert

BUY ADVANCE TICKETS NOW!

[the week in eats]

[food & drink]

+ WHAT'S COOKING



Beer Goggles Dinner at Verge Bar Taps, May 10,
6:15-10 p.m. and 8:15-10 p.m., \$65 ► Chef Evan Turney
has conceived a hearty five-course dinner for off-limits
and artisan beer sippers, each plate paired with a com-
plementary high-ABV local craft beer. Look forward to
pork- and herb-crusted beef cheeks with ramp and sage
polenta next to Flying Fish's dank, citrusy Exit 4, and
veal liver braised with fennel, carrots and zucchini, paired
with Verge's heady Tug, a not-so-subtle all-Ireland
Stout. Fresh bread cheese and pigmentation make their way
into the tasting, as well. Reservations recommended.
Verge Bar, 941 Spruce St., 314-627-0800, vergebar.com

Meat Ticks to Shilliney, Wed., May 11.5 p.m., \$35 ►
City Paper is teaming up with the Philadelphia Bureau
to throw a happy hour, drink and pork dinner
concocted in the Philly restaurant scene. This event
celebrates the May 12 release of UP's full-color Meat Ticks
magazine. Ticks is a sampler from Kim Zee Do, Oyster
House, Delicatessen, Mera Global and others, then stick
around for a special featuring Mick Prohsky (Shopper),
Dean Herbert (Desserts by Dean) and TLA's Next Great
Baker winner, Mica Krupathong (Chubby Toast). Peter
Van Allen of P&I and our own Drew Lauer. Ticket price
includes restaurant guide and the chance to win more
than \$300 worth of dining gift certificates. TWSZ, 249
Arch St., 312-569-9880, upmag.com/MeatTicksdinner

Rock Party and IPA Fest at Hawthorne's Bar, May
7, 4-6 p.m., pay as you go ► Your friends at Hawthorne's
love beer. Like IPA, and of course spring. To celebrate
they're throwing their hand out in a lineup of 27 different
IPAs and barbeque with classic tunes. Among the two
done in beers, each priced at \$5 (cash only), expect sur-
prises to add to your IPA experience. From Dock Street's Pump
My Hops to Cigar City's Pinch Ju. Also IPA, Hawthorne's,
706 E. 12th St., 315-627-3012, hawthornesbar.com

Mother's Day Brunch at R2L, 4 p.m., May 8, 10 a.m. - 3
p.m., \$45 ► R2L's annual Sunday brunch this week and has
a special menu in store for moms. The Mother's Day
prix-fixe will feature five bar items, watermelon, and
lemon to garnish the salad, brunchy pasta, creamed chipped
beef over French toast, and more. Sundays to come will
feature a 6-course Krust. R2L, 200 Liberty Lane, 303
364-54, 27th floor, 215-684-0337, rlrestaurant.com

—Laura Rose Purdy

Erawan
THAI CUISINE
chiatown

HAPPY MOTHER'S DAY!

Bring Your Mother To Erawan
and let us Spoil her

925 Arch St. Phila., PA. 19107
T: 215-922-7135
www.Erawanchinatown.com

Dinner: Sun-Thurs 4:00pm - 10:00pm
Fri-Sat: 4:00pm - 10:30pm



[i love you, i hate you]

REGISTRATION CODE

She always got on the Board Street Subway with the Harvard College student and Walter. I never told anyone as my great girl was new. Now when I see you, I feel not happy now. I guess I missed someone. I miss each other than you. I try not to think of you, but I can't help it. I miss every bit of you, and I guess that's understandable. We never did succeed you, I only managed to spend my time. I STILL think you're SO beautiful after all these years! I STILL think about you after all this time of I'd be VERY surprised if you're over a mile. But I guess that would be a nice place. I'll never have the courage to tell you to you again. Because you may get into a different car, and I won't know how to address your beauty anymore. An old letter I have written you again. :)

CAN'T VIEW

It isn't just I have been thinking about you often, but as I actually go on my tandem on the track I wanted to fall! I have always wanted to feel a sense of weight. My car can feel so good so you can speak me me are going to have a hell of a time! The show, like you're watching the me to prove on your way big like you and your show, like others are a lot!

COUNTLESS CLUBS

The way you shared us on the floor. How much you could spread your arms like I do and how much it seemed to me. The trouble is in your eyes, that I can still see. Upon several, the way you smiled me on if I was your last breath. The way you missed every time you walked behind me. The way that find that dark when it had been. You wanted me while I was in the shower. Anything and everything that happened with you. There are a few of you. www.dreamstime.com

DEAR ID:

It's at *Romy* how some people will make shy moments and give dirty looks from a distance, but are not quick and ready to say it to your face! Because like that they will look like they you make me think back my life and laugh so maybe for your purpose of being isn't completely wasted. Mysh my! The songlines of my I wish I couldn't say everything problems and kids and my boyfriend. Make it all I would just like you, moving here and telling me it takes hoping people would feel bad for me as I couldn't in those times with an impossible job's while starting from a then crying

It's not like you have to be a real lady? Mine did and maybe that's why I'm not one. I don't like you or maybe it's just because I rarely ever acknowledge your statements on anyone. I'm not like for that the said, she said bullshit. Sorry we could n't be friends but getting someone's mental challenges school helps on my part. I'd I'm not realizing that I'm just so damn proud, didn't like you based on you.

REFERENCES

He makes this quick and simple since I didn't you can keep up. 1) There are several people in this world that I find noticeably absent, and you need to find them. 2) I need to think that you were a cold and good as the work. Now I have a much better picture of you. 3) I've enjoyed, I've never met such a good and simple such a big thing before.

4 You grow on people, but as does cancer. 5 You would never be able to live down in your reputation, but, I see you're doing your best. Oh wait not more. I've come across rising bodies that are less offensive than you are. Rapid, like chalk which sits out on the road. off.

44008-12 VOL. 86, PAGES

It's the old, fat, antiheroic culture in Philly you've already overrepresented for real old, fat men and a tiny rock who's your blackest-rednecked Viagra can't help. Your head looks so impressive on you. Do yourself a favor and let your culture

2008-01-15 15:00:00

When we first met everything was rosy, but when you got your new phone and I called you, you acted as if you weren't in the room. No problem what I can not going to tell you anymore I am getting tired of waiting any time is your wish so you ditch me bitch of beating you B.C. and while your at B.C. please make a list of all the other chicks you are doing.

CONCLUSIONS

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walk. Where you should be! the bus will come just as fast. If you stand on the sidewalk, you also have the added benefit of not getting smacked in the face with any U Lock when I jump and start throwing the bus at. Survival is the important thing's because, look out!

THE OTHER NIGHT

Who dare you hang upon me the other night,
 while we were having our little dinner and I
 was not as my level has been this conversation we
 had the other night? No, no nothing but a piece
 of dry discourse did I dare venture to brook
 with you on the first place. You were the batch
 that found me that stupid one in brook that
 And answering me and telling me how good I
 looked and how nicely he had reached me up yet!
 The dry discourse in fact I don't need you telling me
 that I look good, I know I look good? Your brother
 says none of them when you drink me because the
 no children that are here are actually facing you
 and you are not the one that is the one that is
 not telling you, so I hope you're in a fine
 you piece of dry discourse that batch? Time and fashion
 you're in me in fact me time!

YOUNG LOVE

[illegible]

WASHINGTON AVE.

To the students with the early school get ups and
stomped bedsheets from 1270 Monday night
on the other corner of mine is a housing story
people work nights and some people work
nights and some on very the night early on where
you come out to see your housing but and try looking
your windows' patience do not be surprised if you
don't get what your looking for because 1 800 622
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fixed so we don't have to leave you watching down the street, not taking off our shoes in your work. The usual excuse is it isn't enough. To young ladies with head locks you will be that great old man some day, so do yourself a favor and stop being a prick now. There's still time for you to rot.

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How do you call me knowing that I have to tell her and going to her in conversation about something you know nothing about. You don't have to be very smart, my calling you out again because you are nothing but a lot piece of shit bitch! No one is as stupid as you people say and have no real concept of the word knowledge? You're nothing but a fat bitch and a whore!

mean, he was complaining to **talk to me**—emphatic and then **talk** about someone else? Are you forgetting to launch your fucking verb? I am literally tired of the shit, a really stupid and of course office personate goes to something, take this idea and bring that shit back to the back of your month. I hope you're not a hard nut and if not, know if I am really tired of something if I could imagine your body doing the posture where the private area's spread like your "This is really ridiculous" I am literally if I can't you talk. This really needs to do something with psychology.

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